

THE DIAPASON

DEVOTED TO THE ORGAN

Third Year

CHICAGO, JANUARY 1, 1912

Number Two

BARNES AND BUHL PLACE UTICA ORGAN

CALVARYCHURCH DEDICATED

Christmas Day the Occasion for Ceremonies Over Instrument of Thirty-three Speaking Stops and 2,098 Pipes.

Barnes & Buhl of Utica, N. Y., placed a three-manual tubular pneumatic organ in Calvary Church at their home city in time for dedication on Christmas Day.

The instrument has thirty-three speaking stops, of which seven are in the great organ, twelve in the swell, seven in the choir, and seven in the pedal organ. In addition to the speaking stops it is provided with nineteen couplers, 10 of which are octave couplers. There are 2,098 pipes, all of them in the organ chamber on the north side of the chancel. The keyboard is on the south side of the chancel, about thirty feet from the instrument. This arrangement gives the organist a chance to see the rector as well as the choir and the congregation without the use of mirrors.

Connection between the keys and the pipes is by means of electric wires operating pneumatic valves through magnets. The wind is supplied by a five horse-power electric blower. The electricity for the action is made by a small generator, run by the same motor that drives the blower. There are about three miles of electric wires in the organ and nearly two miles of lead tubing.

Following is the specification:

GREAT ORGAN (73 notes)—Open Diapason, 16 feet; Open Diapason, 8 feet; Gamba, 8 feet; Doppel Floete, 8 feet; Flute D'Amour, 4 feet; Octave, 4 feet; Trumpet, 8 feet.

SWELL ORGAN (73 notes)—Bourdon, 16 feet; Open Diapason, 8 feet; Aeoline, 8 feet; Salicional, 8 feet; Vox Celestis, 8 feet; Stopped Diapason, 8 feet; Violina, 4 feet; Harmonic Flute, 4 feet; Dolce Cornet, 3 ranks; Oboe, 8 feet; Cornopean, 8 feet; Vox Humana, 8 feet; Tremolo.

CHOIR ORGAN (73 notes)—Contra Dulciana, 16 feet; Violin Diapason, 8 feet; Viol D'Orchestre, 8 feet; Melodia, 8 feet; Dulciana, 8 feet; Flauto Traverso, 4 feet; Clarinet, 8 feet; Tremolo.

PEDAL ORGAN—Open Diapason, 16 feet; Bourdon, 16 feet; Lieblich Gadacht, 16 feet; Violon, 16 feet; Violoncello, 8 feet; Flute, 8 feet; Dulciana, 16 feet.

COUPLERS—Great to Pedal, Swell to Pedal, Choir to Pedal, Swell to Great, Choir to Great, Swell to Choir, Swell to Great, 4 feet; Swell to Great, 16 feet; Choir to Great, 4 feet; Choir to Great, 16 feet; Great to Great, 4 feet; Swell to Swell, 4 feet; Swell to Swell, 16 feet; Choir to Choir, 4 feet; Choir to Choir, 16 feet; Pedal at Octaves. Great unison on and off pistons, Swell unison on and off pistons, Choir unison on and off pistons. All Couplers on, all couplers off.

COMBINATIONS (Adjustable and to move stop knobs)—Four Combination Pistons for Great; Six Combination Pistons for Swell; Four Combination Pistons for Choir; Three Combination Pedals for Pedal, full organ piston, full organ pedal, general release piston, general release pedal.

PEDAL MOVEMENTS—Balanced Swell Pedal, Balanced Choir Pedal, Balanced Crescendo Pedal, Great to Pedal Reversible.

ACCESSORIES—Crescendo Indicator, Swell Indicator, Choir Indicator.

Miss Anna A. Utter is organist of this church.

AUSTIN WORK IS OPENED

Dr. Fred Wolle Gives Recital on Three-Manual at Mauch Chunk, Pa.

The opening recital on the new three-manual Austin organ in St. Mark's Church, Mauch Chunk, Pa., was played by Dr. Fred Wolle, now of Bethlehem and lately of the University of California. The instrument has been pronounced by experts as a triumph in artistic blend and voicing and equal to the best work of this firm. Another recital is planned by Will C. Macfarlane of New York.

An article recently written by Professor C. M. Moss of the University of Illinois has gained wide currency. It bears the interesting title "How We Found Our Organ," and is a succinct recital of a committee's search for the ideal organ, the difficulties and disappointments met, and how these difficulties were surmounted. It would be interesting reading even if one were not searching for an organ, but to the church committee it is of greatest value as summarizing months of work and investigation. The Austin company is having it reprinted for general distribution and as a sample of an absolutely unsolicited testimonial.

The Austins have just won a contract for the eighth large organ in a section of a state where six years ago they were not represented. This is pointed out as showing the advertising value of a reliable, up-to-date organ in bringing other contracts.

BUILT IN QUAKER CHURCH

Estey Organ at Indianapolis Third to Go Into Friends' Edifice

An opening recital on a new organ in the First Friends' Church, at Indianapolis, was given Wednesday evening, Nov. 29, with Charles Hansen, organist, and David Baxter, Scotch basso, appearing on the program. The organ cost approximately \$3,500 and is said to be the third pipe organ installed in a Friends' Church anywhere in the world. The instrument was made by the Estey Pipe Organ Company of Brattleboro, Vt. E. L. Lennox of the E. L. Lennox Piano Company superintended the installation. The organ has all the latest improvements.

Blind Pupils Have Pipe Organ

Salem, Oregon, December 4.—The \$2,000 pipe organ recently installed at the state school for the blind in this city was dedicated November 28 with a public recital by Professor T. S. Roberts, the blind organist instructor of the school. Professor Roberts was assisted by some of his advanced pupils.

New Organ for College

Jacksonville, Ill., Dec. 1.—Dr. J. R. Harker, president of the Woman's college, announced today a gift of \$5,000 for a new pipe organ for the college from Dr. C. E. Welch, of Westfield, N. Y., the manufacturer of grape juice. A day of rejoicing was held at the college.

TO HAVE A \$12,000 ORGAN

First Baptist at Seattle Makes Contract With Kimball

The First Baptist church of Seattle, Wash., has made a contract with the W. W. Kimball Company, of Chicago, to build a \$12,000 organ for the new edifice. A D. Longmire, coast representative for the Kimball Company, expects to install the instrument, which will be the eighteenth Kimball organ in Seattle, about next July, when the church probably will be formally opened.

The organ will be three manual, with thirty-five stops. The instrument is to be one of the best in the coast city.

SPECIAL TASK IN EGYPT

London Builders Eliminate Reeds and Use Spanish Mahogany

J. W. Walker & Sons, the well-known organ builders in London, have completed the organ to be placed in the Khartum cathedral. Owing to the nature of the climate of Egypt special precautions have been taken to insure the satisfactory working of the instrument.

Everything possible in complicated construction has been eliminated. The wood used is of the hardest Spanish mahogany and no reed stops have been included, as it is considered inadvisable to use them in a country where sand storms are prevalent.

OPENING AT WAYNESBORO

T. Scott Buhrman of New York Plays On Moller Three-Manual

T. Scott Buhrman, F. A. G. O., of New York, presided at the opening of the organ in the Methodist Episcopal Church of Waynesboro, Pa., Dec. 7, playing an excellently varied program, including numbers by Faulkes, Lemmens, Reger, Guilmant, Bach, Saint-Saens, Tschaikowsky, Hollins and Widor.

The instrument is a three-manual, electric action, detached console, built by M. P. Moller. The specifications were drawn by Mr. Buhrman, and the console was constructed after plans and drawings originated by him with a view toward the standardization of the console. W. B. Stottlemeyer, organist of the church, was in full charge of the installation. Every pipe in this organ is enclosed in an expression box. The action is electro-pneumatic.

Building for Plymouth Church

Work is going on at the Coburn factory in Chicago on a twenty-stop organ for the new edifice of Plymouth Congregational church on the south side. It is to be a divided organ, placed in the gallery. An Orgoblo will supply the wind. The Coburn Company is finishing an organ for the Isis Theater at Houston, Tex.

BARGAIN FOR ORGANISTS

THE DIAPASON for 1912, twelve issues, for 50 cents, should prove a bargain to any progressive organist.

SERIES IN NEW YORK GIVEN BY MASTERS

NOTED TALENT OF THE A. G. O.

Warden Frank Wright, John Hyatt Brewer, Dr. William C. Carl, Albert Reeves Norton and Others Are Heard Thus Far

Warden Frank Wright, Mus. Bac., A. G. O., gave the third recital in the fifth series of the guild at Grace Church, New York, Nov. 27, playing the following numbers:

Sonata, in B minor, opus 146..... Rheinberger

Barcarolle, B flat..... Faulkes

Con Amore..... Dethier

Te Deum Laudamus..... Stanford

Allegretto Grazioso..... Hollins

Prelude and Fugue, G major..... Bach

Prelude (Founded on some old

Northern Chimes)..... Selby

Bridal Procession..... West

Marche Heroique de Jean d'Arc...

..... Dubois

The recital previous to Mr. Wright's was that by John Hyatt Brewer Nov. 21, in the Lafayette Avenue Presbyterian Church. Mr. Brewer played three of his own compositions—the "Indian Summer Sketch," the "Autumn Sketch," and "Echo Bells"—and improvisations on the swell fagotto and solo tuba, vox humana, unda maris, chimes and full organ, to close a program which contained the following:

Prelude, B Minor..... Bach

Theme and Variations in A Major..... Hesse

Pastorale..... Kullak

Chorale and Fugue (Sonata V).... Guilmant

"In Paradisum"..... Dubois

Intermezzo..... Callaerts

"Sunshine and Shadow"..... Buck

"Lied"..... Wolstenholme

Dr. William C. Carl, chairman of the recital committee of the guild, played the first recital of the series Nov. 21 in the Old First Presbyterian church, playing these numbers:

Prelude and Fugue in C Minor..... Bach

Consolation..... Liszt

Allegretto Scherzando (Eighth

Symphony)..... Beethoven

Allegro from the Third Sonata....

..... Guilmant

Ave Maria per Organo (new).... Schmid

Scotch Impromptu..... Lemmens

Chanson sans Paroles (new).... Faure

Scherzo Symphonique (Ms. new)....

..... Frysinger

(Dedicated to Dr. Carl)

Grand Choeur in D (new).... Reuchsel

Dec. 5 Albert Reeves Norton, A. A. G. O., gave a recital in the same

series at the Reformed church on the

Heights, Brooklyn; Dec. 12 Harry Oliver Hirt played at the Classon Avenue Presbyterian church, and Dec. 20

another recital was given by Moritz E. Schwartz in Trinity Church, Manhattan.

The dates of the fifth series of free

organ recitals, for January, under the

auspices of the American Guild of Organi-

ganists in the churches of Greater New York will be as follows:

Wednesday evening, Jan. 3.—H. Brooks Day, F. A. G. O., St. Luke's Church, Brooklyn, N. Y.

Tuesday evening, Jan. 9.—Warren R. Hedden, Mus. Bac., F. A. G. O., Church of the Incarnation, Madison avenue and Thirty-fifth street.

Thursday evening, Jan. 11.—Clarence Dickinson, A. G. O., St. Paul's Chapel, Columbia University.

Monday evening, Jan. 15.—Lawrence J. Munson, A. A. G. O., Holy Trinity Church, Lenox avenue and 122nd street.

Thursday evening, Jan. 18.—Mary Adelaide Liscom, A. A. G. O., Fourth Presbyterian Church, West End avenue and Ninety-first street.

Thursday evening, Jan. 25.—Kate Elizabeth Fox, F. A. G. O., St. Luke's Church, Convent avenue and 141st street.

Wednesday, Jan. 31, at 4 p. m.—Samuel A. Baldwin, F. A. G. O., College of the City of New York, St. Nicholas terrace and 139th street.

The recitals are free to the public and no tickets are required. The recital committee consists of William C. Carl, chairman; Warren R. Hedden and S. Lewis Elmer.

Opens Organ at Spokane

Robert L. Schofield gave the inaugural recital on the Kimball organ in Grace Baptist Church at Spokane, Wash., Nov. 20. The organ, a two-manual, has twenty speaking stops and all the modern accessories. Mr. Schofield played the following program: Concert Overture in C Major, Holliins Arcadian Idyll, Lemare Romanza, Op. 17, No. 3, Parker Etude, Cradle Song, Buck Scherzo Symphonique, Russell King Miller Sonata in A Major, Mendelssohn Toccata and Fugue in D Minor, Bach Marche Funebre et Chant Seraphique, Guilmant Toccata from Fifth Symphony, Widor

Stanford Organ Ready

Stanford University, Cal., Dec. 11.—For the first time since Easter Sunday, April 15, 1906, the powerful tones of the famous Stanford Memorial Church organ were heard yesterday in a special Christmas service in the assembly hall. Dr. B. C. Blodgett, who was the one to play the instrument prior to the demolition of the church, was at the keyboard.

Pilcher Contract at Lima, Ohio

A Pilcher pipe organ, to cost \$2,700, will be installed in the Spring street Lutheran church at Lima, Ohio, next February. Andrew Carnegie will give \$1,000 of the purchase price. The remainder will be raised by three of the Sunday school classes.

Dedicated by Van Dusen

Frank W. Van Dusen, of the American Conservatory in Chicago, played at the dedication in the First Presbyterian Church at Sheridan, Wyo., Dec. 1. The organ was built by the Felgemaker Company and its cost is given as \$2,000.

New Organ at Catawba, Pa.

The new pipe organ for St. Mary's Church arrived at Catawba, Pa., from the Estey Organ Company. The new organ was used for the first time at the early mass Christmas morning, and the organist, Paul P. Fink, presided.

CEDAR FALLS DEAL CLOSED BY MOLLER

DESIGN BY J. ROSS FRAMPTON

Iowa State Teachers' College Orders

Three-Manual Organ of Large Variety of Tone—Strong Competition for Contract

Iowa is to have a large organ and in a place where its usefulness will not be limited, as that of so many church instruments is. A contract was closed Nov. 30 at Council Bluffs, Iowa, with M. P. Moller, represented by Edward V. Clarke, by which the Iowa State Teachers' College at Cedar Falls is to have a three-manual designed by John Ross Frampton, Mus. Bac., of the college. The cost will be \$10,000. Several of the best-known builders entered into competition for this contract. The scheme of stops of the organ follows:

GREAT ORGAN.

1. 16 ft. Open Diapason, 61 pipes.
2. 8 ft. First Open Diapason, 61 pipes.
3. 8 ft. Second Open Diapason, 61 pipes.
4. 8 ft. Clarabella, 61 pipes.
5. 8 ft. Gross Floete, 61 pipes.
6. 8 ft. Gemshorn, 61 pipes.
7. 4 ft. Octave, 61 pipes.
8. 4 ft. Flauto Traverso, 61 pipes.
9. 2 ft. Fifteenth, 61 pipes.
10. 16 ft. Tuba Major, 85 pipes.
11. 8 ft. Tuba Mirabilis, 85 pipes.
12. 4 ft. Clarion, 85 pipes.

SWELL ORGAN.

13. 16 ft. Bourdon, 73 pipes.
14. 8 ft. Open Diapason, 73 pipes.
15. 8 ft. Aeoline, 73 pipes.
16. 8 ft. Gedekte, 73 pipes.
17. 8 ft. Viol D'Orchestre, 73 pipes.
18. 8 ft. Vox Celeste, 61 pipes.
19. 4 ft. Flute Harmonique, 73 pipes.
20. 4 ft. Violina, 73 pipes.
21. 2 ft. Flageolet, 61 pipes.
22. 3 rks. Dolce Cornet, 219 pipes.
23. 16 ft. Contra Fagotto, 73 pipes.
24. 8 ft. Cornopean, 73 pipes.
25. 8 ft. Oboe, 73 pipes.
26. 8 ft. Vox Humana, 73 pipes.

CHOIR ORGAN.

27. 16 ft. Contra Viole, 73 pipes.
28. 8 ft. Geigen Principal, 73 pipes.
29. 8 ft. Dulciana, 73 pipes.
30. 8 ft. Gamba, 73 pipes.
31. 8 ft. Unda Maris, 61 pipes.
32. 8 ft. Concert Flute, 73 pipes.
33. 4 ft. Flute D'Amour, 73 pipes.
34. 2 ft. Piccolo, 61 pipes.
35. 8 ft. Clarinet, 73 pipes.

PEDAL ORGAN (R. C. O.).

36. 16 ft. Open Diapason, 44 pipes.
37. 16 ft. Bourdon, 44 pipes.
38. 16 ft. Violone, 32 pipes.
39. 16 ft. Lieblich Gedacht (from 13), 32 notes.
40. 16 ft. Viole (from 27), 32 notes.
41. 8 ft. Cello (from 30), 32 notes.
42. 8 ft. Octave (from 36), 32 notes.
43. 8 ft. Flute (from 37), 32 notes.
44. 16 ft. Tuba Major (from 10), 32 notes.
45. 10 1/2 ft. Quint (from 37), 32 notes.
46. 8 ft. Tuba (from 11), 32 notes.

COUPLERS.—Great to Pedal; Great to Pedal, 4 feet; Swell to Pedal; Choir to Pedal; Swell to Great; Choir to Great; Swell to Great, 4 feet; Swell to Great, 16 feet; Choir to Great, 4 feet; Choir to Great, 16 feet; Choir to Great, 4 feet; Choir, 16 feet; Great, 4 feet; Swell, 4 feet; Swell, 16 feet; Swell to Choir; Choir to Swell; Swell to Choir, 4 feet; Compound Coupler Cancel (visibly releasing all sub and super couplers and restoring all missing cut-offs; operated by white tablet at right of unison).

UNISON SEPARATIONS.—Swell Unison; Choir Unison (black tablets located at right of couplers).

MECHANICALS.—Swell Tremulant, Choir Tremulant, Wind Indicator, Crescendo Indicator.

ADJUSTABLE COMBINATIONS.—Operated by pistons placed under respective manuals, also by corresponding pedal pistons. 1, 2, 3, 4, affecting swell stops and tremolo. 1, 2, 3, 4, affecting great stops. 1, 2, 3, 4, affecting choir stops and tremolo. 1, 2, 3, 4, affecting pedal stops, under both swell and great at left. 1, 2, affecting swell, great, choir and pedal stops, under both swell and great, at right, duplicated at right with pedal levers.

PEDAL MOVEMENTS.—Great to Pedal Reversible. Balanced Swell Expression Pedal.

al. Balanced Choir Expression Pedal. Grand crescendo pedal, beginning at the softest and drawing all stops, including reeds and couplers in their regular order of power by a single movement of the foot. By reversing the movement stops are canceled in their inverse order. Sforzando lock pedal, all stops and couplers.

The console is to be of the type used in the Euclid Avenue Presbyterian Church, Cleveland, with additions as noted in specifications.

Opened By R. Huntington Woodman

Gayly decorated with flags and banners the interior of the Twelfth Street Reformed Church of Brooklyn, N. Y., was a scene of light Nov. 28 at the dedication of a new Moller organ which takes the place of the old one, which for forty-two years, since the erection of the church, had done faithful service. The services were largely devotional, the display of the instrument being reserved for Nov. 30, when an organ recital was given by R. Huntington Woodman, Fellow of the American Guild of Organists. William C. Bridgman, the organist and choirmaster of the church, gave a short recital while the congregation gathered. This organ has two manuals, thirty-four stops and 1,412 pipes.

Programs at Cornell.

Edward Johnston's weekly recitals at Cornell University are proving as great a success as ever this season. Recent programs included: Sonata No. 5, Mendelssohn; Assyrian March, Botting; Romance (new), Jaffrey Harris; Allegretto, Holloway; Coronation March, German; Concert Overture, Faulkes; Berceuse No. 2 and Processional March (new), Kinder; Coronation March, Meyerbeer; Toccata in D Minor, Renaud.

Virginia A. G. O. Service

A special guild service was given under the auspices of the Virginia chapter Dec. 5, in Christ Church at Norfolk. The visiting organists were Ernest H. Cosby, of the Second Baptist Church, Richmond, and Arthur J. Lancaster, organist of Monumental Church, Portsmouth, Va. The address was made by the rector of Christ Church, the Rev. Francis C. Steinmetz, S. T. D. The service was played by J. J. Miller, organist and choirmaster of Christ Church and dean of the chapter.

W. P. Lamale Arranges Series

W. P. Lamale, organist of Park Congregational church, Grand Rapids, Mich., is giving a series of organ recitals this season. The recitals are open to the public free of charge. The following program was the first: Bach, Toccata and Fugue in D minor; Dvorak, Largo (New World Symphony); Guilmant, Allegro Appassionato (fifth sonata); three Christmas pieces, (a) Mailly, "Christmas Musette"; (b) Guilmant, Offertory on Two Christmas Themes; (c) Gigout, Rhapsody.

Eddy to Make Tour in South

Mr. and Mrs. Clarence Eddy will give a joint organ and song recital on Friday evening, Jan. 19, in the Asylum Hill Congregational Church, at Hartford, Conn., on the large new Skinner organ, after which Mr. Eddy will make a tour in the South, as far as New Orleans, and possibly into Texas.

HILLGREEN, LANE & CO.

Hillgreen, Lane & Company have shipped an organ each week during the past four months. These instruments were distributed throughout eleven states.

The firm enters upon the New Year with a liberal list of contracts on hand, and a promising outlook for new work.

ORGAN BUILDERS
Factories, **ALLIANCE, O.**

RECALLS GLORY OF AUDITORIUM ORGAN

SUGGESTS REBUILDING PLAN

Clarence Eddy, Who Advised in Building of Famous Chicago Instrument, Points Out That City Should Have Had Recitals

BY CLARENCE EDDY

To the editor of THE DIAPASON: Let me compliment you upon your editorial in the December number of THE DIAPASON regarding the present condition of the organ in the Chicago Auditorium.

The situation as outlined is indeed shocking. That such a magnificent instrument should be so shamefully neglected is bad enough, but to permit the tuning of only a portion of the organ to a different pitch is absolutely disgraceful. "How are the mighty fallen!"

When this instrument was built it was one of the world's greatest organs, and perhaps the fourth in size. It was constructed at a cost of about \$50,000 by Wilborne Roosevelt of New York, who raised the standard in this country more than any other builder, and this organ has stood as a monument to his great skill. It was my privilege to advise in its selection and specifications, and I was proud to be connected with such an important undertaking.

The reputation of the instrument grew rapidly until the entire musical world recognized that the Chicago Auditorium contained the largest and best organ in America. This reputation should have been guarded and

nutured in a manner which has been done for some of the other world-renowned organs.

An official organist should have been appointed to give weekly, or semi-weekly, recitals, thereby creating a valuable means of musical education for the masses, and at the same time enhancing the reputation of this notable organ.

The Auditorium organ is not a municipal affair, but the association, or those having this matter in charge, should never have allowed such a degradation. Every musical instrument requires a certain amount of expert care. Even a piano must be tuned and regulated occasionally, and the various instruments of the orchestra must be constantly played upon in order that they be kept in perfect condition.

Since the Auditorium organ was completed gigantic strides have been made in organ building, especially in the appliances of electricity, and if the Chicago Auditorium organ is to be kept in the class for which it was intended, it must be reconstructed to a certain extent.

I would recommend first of all that it have an entirely new and movable console, equipped with electric action, so that it may be placed either upon or in front of the stage. Then several other changes could be made, which would vastly improve the instrument, but it is unnecessary to mention them at this time. In any event the management should see to it that the entire organ, and not a portion of it, be tuned to the proper pitch, and that no further mutilations be perpetrated.

PLANS TO ENLARGE MILWAUKEE PLANT

COMPANY'S CONTRACTS MANY

Hann - Wangerin - Weickhardt Firm Running at Capacity and Executes Work Amounting to More than \$40,000

The Hann - Wangerin - Weickhardt Company of Milwaukee, Wis., builders of the Weickhardt organ, had its plant running at the utmost capacity throughout the year, and prospects for the new year are such that plans for a considerable addition to the present factory buildings will have to be made in the near future.

During the last few months organ work to the amount of over \$40,000 was executed and organs were installed in the following churches:

St. Mark's Lutheran Church, Sheboygan, Wis.

St. Martin's Church, Clintonville, Wis.

Lutheran Church, Laporte City, Iowa.

Tabor Lutheran Church, Chicago. North-West Hall, Chicago.

German United Evangelical St. Peter's Church, Chicago.

Friedens Evangelical Church, Fond du Lac, Wis.

Trinity Lutheran Church, Bay City, Mich.

Seventh Day Adventists' Church, Milton, Wis.

First Christian Church, Marion, Ind.

St. Peter's Church, Eldorado, Iowa.

First M. E. Church, Anthony, Kas.

Broadway M. E. Church, Indiana-

apolis, Ind.

Unusual activity in new prospects has made itself felt during November and December, in which time ten new contracts were booked for execution between Feb. 1 and May 1. This new work amounts to \$35,000. The organs will be in the following churches:

First M. E. Church, Sikeston, Mo. Congregational Church, Harvey, Ill.

St. Andrew's Church, Fort Wayne, Ind.

Simpson M. E. Church, Fort Wayne, Ind.

Lutheran Church, Altenburg, Mo. Embury M. E. Church, Freeport, Ill.

Swedish M. E. Church, Manor, Tex.

First German Reformed Church, Portland, Oregon.

Zion Lutheran Church, Bay City, Mich.

St. John's Lutheran Church, Elgin, Ill.

Clarence Eddy, the celebrated concert organist, has opened several Weickhardt organs and invariably volunteers the most flattering praises. Upon one occasion he wrote the firm a letter stating that the Weickhardt organ on which he had just given a recital called for his congratulations; that, although it was an instrument of only eighteen speaking registers the voicing was done so skillfully that he was able to obtain effects seldom produced by a three-manual organ of many more stops. "In fact," he added, "I was amazed at its brilliancy and power and the thorough perfection of its action." The year 1912 promises to be a record-breaker in the Weickhardt factory, judging from present indications.

REFERRING to the Magnificent MOLLER ORGAN in Euclid Avenue Presbyterian Church, Cleveland, Ohio, Mr. Charles E. Clemens, the well known concert organist, writes: "Our Organ is a remarkable instrument and it is difficult to adequately express my satisfaction. Its beautiful and magnificent tones are an incentive to rehearsal and an inspiration in performance."

Mr. James H. Rogers, eminent organist and composer: "Where is there a better Organ?"

Catalogues on Application.

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THE DIAPASON

A Monthly Journal devoted to the Organ

CHICAGO, JANUARY 1, 1912.

S. E. GRUENSTEIN, PUBLISHER

Subscription rate, 50 cents a year, in advance. Single copies, 5 cents. Advertising rates on application.

Address all communications to THE DIAPASON, 520 West Monroe Street, Chicago. Telephone, Franklin 1102.

Receipts for subscription remittances sent only when requested.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in issue for following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Illinois, under the act of March 3, 1879.

WANTED, A "FAKE"

As the organ has entered the nickel show and the cafeteria, not only must the instrument adjust itself to the new conditions, it seems, but the men who handle it—the verb is undoubtedly the proper one—must adjust themselves. The fact was brought home forcibly to THE DIAPASON a few days ago when a prominent organ firm's representative sent us the following letter he had received:

"Dear Sir:—Will you kindly put me in touch with an **artistic fake organ player** for our theater? I want some one whom you can recommend very highly as an **artistic faker, without a peer**. If you know of such a party kindly put me in touch with him. Very truly yours."

Half humorously and half seriously the transmitter of this interesting sidelight on a new situation added: "I know plenty." Yes, there are plenty of "fakers," even though there are fewer among organists than among most other kinds of people, but must we grow them especially, instead of tolerating them when one happens to arise in the land? Will there be a new school of organists, like the ragtime artists whom the debasement of the piano has made a necessity in certain circles? Hitherto the organ and the organist have been on a higher plane of use and association than any other branch of music, but we hate to think of the future. Only the persistent work of the American Guild of Organists in preaching and practicing its high principles can counteract the influence of a force that may pull some men down.

Telephone Tuning by Hope-Jones

North Tonawanda, N. Y., Dec. 11, 1911.—In the last issue of THE DIAPASON it was stated that the first use made of the telephone in tuning organs was thought to have taken place in the large organ just erected in John Wanamaker's store, Philadelphia, Pa. R. Hope-Jones, (who was for many years chief electrician with the English Telephone Company), has long employed the telephone for tuning organ pipes. In many of his instruments, such as those at Ocean Grove, N. J., St. Paul's Cathedral, Buffalo, etc., telephone transmitters are fixed permanently above the pitch octave in the diapason department, and the whole organ is so wired that wherever the tuner may happen to be working he can, by pushing in a convenient plug, hear through the little telephone attached to his head, the exact pitch of the diapason pipes.

BIGGS IS IN CLEVELAND

Detroit Organist Accepts Position at St. Paul's Episcopal

Richard Keys Biggs, who made an enviable record as organist of Westminster Church at Detroit, has accepted the position of organist and choir-master of St. Paul's Episcopal Church, Cleveland. The organ is a four-manual divided electric of fifty-six speaking stops—a Johnson rebuilt by Emmons Howard. It is a splendid instrument of rich and powerful tone.

Boston St. Cecilia Guild Meets

Thirty organists of the Archdiocese of Boston with many friends who are interested in music and especially that with which the Catholic Church concerns itself, enjoyed the program arranged for the fall meeting of the St. Cecilia Guild, held in the Cathedral School Hall late in November. Father M. J. Scanlan of the Catholic Charitable Bureau, who is the spiritual director of the guild, arranged the affair. The occasion gave the organists of the archdiocese an opportunity of seeing the new hall, with its excellent appointments. In future practically all of the St. Cecilia Guild meetings are to be held there. A paper on "St. Cecilia in Music" was read by Mrs. Annette Driscoll of Malden, one of the best-known organists of Boston.

Frysinger Concerts a Feature

Lincoln, Neb., is having a number of musical treats through the University School of Music, but none is more enjoyed than are the organ recitals of J. Frank Frysinger, the organist and composer. Dec. 12 Mr. Frysinger gave this program at the First Presbyterian Church:

Symphony No. I, in D Minor.....Guilmant

"By the Sea".....Schubert
(Arranged by Clarence Eddy.)

Prelude and Fugue in A Minor.. Bach

"Supplication"—(New)Frysinger

Scherzo Symphonique—(New).....Frysinger

EvensongJohnston

Caprice—(New)Kinder

Finale in B Flat.....Wolstenholme

Four Recitals by Quarles

Four recitals are scheduled by James T. Quarles, organist of the Lindell Avenue M. E. church, at St. Louis, for the winter months, one being given each month. Dec. 9 Mr. Quarles played a program containing a number of novelties, including the following:

Premiere Symphonie, Op. 14.. Vierne

"Die Heilige Jungfrau".....Malling

(a) "The Annunciation"

(b) "Mary Visits Elizabeth and Praises God"

(c) "The Holy Night"

Prelude, Fugue and Variation. Franck

Christmas Musette Mailly

"Benediction Nuptiale".....Frysinger

EpithalamiumWoodman

Wins Important Boston Post

Boston, Dec. 11.—Walter E. Young has received the appointment of organist at the First Church of Christ, Scientist, the mother church in Boston. Mr. Young is English by birth, but has been connected with music in this country for the last thirteen years, having filled many important positions as organist and choir director. He has spent six months this year in England, returning in the fall.

M. GUILMANT'S GIFT TO MUSIC OF ORGAN

PAPER BEFORE THE TEACHERS

Wonderful Gift of Improvisation and Indefatigable Nature of French Organist and Composer—Influence On America.

BY DR. WILLIAM C. CARL

(Paper Before National Music Teachers' Association at Ann Arbor, Mich., Dec. 27.)

When Alexandre Guilmant came to Paris from his home among the fisherfolk at Boulogne-sur-mer, the status of organ music and organ-playing was altogether different from the character and high standing of both at the time of his death in March last. In 1871 Guilmant took up his residence in the French capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition and caused his appointment at La Trinité, where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once and dispel the influence created by his predecessors. This all had to come gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. Nothing fazed him for an instant. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. As a lad Guilmant developed this admirable quality, and rode over all obstacles, including the opposition of his parents that he should adopt a musical career. His early studies were supervised by his father, Jean Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. He studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual talent of his gifted pupil.

Guilmant began the study of improvisation at the age of 7, and worked for twenty years before he had developed it to the extent his audiences of later years were led to expect from him. Great as were his performances upon the organ, Guilmant will undoubtedly be remembered for his marvelous improvisations. The ease and facility with which he would develop the simplest theme and end with a double fugue will perhaps never be equaled. What was still more, he made his improvisations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded and thus preserved for future generations to whom it will remain as a matter of history. In his extempore playing he stood alone. Neither his father nor M. Lemmens could begin to compete with his wonderful art, which everywhere held audiences spellbound.

Critical estimates of M. Guilmant's organ playing must always include reference to one great feature—the magnificent underlying pulsation, the steady rhythmic beat which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety and exquisite refinement. He always considered the organ to be a noble instrument and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The organ is pope: the orchestra emperor," and add: "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written on the way from New York City to Philadelphia and completed before arrival. The fugue in D major was written in one evening and the "Second Meditation" one morning before breakfast. His organ sonatas number eight, and the first and eighth are arranged

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for organ and orchestra. His organ pieces number up in the hundreds and are placed in various collections.

Guilmant always exercised the greatest care in the make-up of his programs, and his attention to the minutest detail aided materially in the success of his recital work. Bach was almost unknown in France previous to his advent in Paris and his persistence in playing the works of the Cantor of Leipzig was one of his greatest achievements. For many years he would play the entire organ works of Bach for the Count de Chambrun in Paris and assist at the performances of the cantatas and choral works. In his own writings he frequently employed the liturgical chants of the church, and wrote much that still remains unpublished. His "Liturgical Organist" of twelve volumes contains a wealth of material for the church service and was written while at "La Trinité" and used there. His eight sonatas will remain as giants in organ literature for all time. The eighteen books of organ pieces in various styles embrace some of the best examples of his writings.

His compositions are distinctly musical. Every part sings. He possessed the God-given gift of melody and lavished it freely in his writings. The influence of Wagner in his later compositions was apparent. He was a frequent visitor at Bayreuth where he gave two recitals. For several years he would take the greatest delight in playing selections from "Tristan," "Parsifal" and the "Ring" to the friends who were entertained at his villa in Meudon. This all had its bearing on his writings and kept him abreast of the times. A charm and individuality pervades all his compositions. Originality of thought and idea, coupled with spontaneous beauty—and added to this the correct and scholarly structure of all he did—attracts and satisfies the critical faculty of every educated musician.

Guilmant insisted on the strict legato—the bel canto of the singer—now almost a lost art in the hurry of the present day. Nothing was done with undue haste or without preparation, the same care and attention to detail being followed in everything he undertook. Shortly before his death he said, "If I can leave behind me a correct style and method of organ playing it is all I ask."

The influence exercised over his pupils and in imparting to them the principles for which he lived, showed the character and nature of this, the most lovable of men. The estimate of his three visits to America will never be fully known. The great advance made in this country can easily be traced to the date of his first tour, when he was summoned to play the great organ at the world's fair in Chicago. The succeeding visits did much to confirm this, and now in no country of the world is organ music more appreciated than here. Whatever place he will fill in the history of his beloved France, it is safe to say that in no country will his name and the influence of his art live longer than in the United States of America.

"Quiet Hour" at Detroit

"A Quiet Hour of Organ Music" is the name given the recitals on the last Monday of each month in the North Baptist Church at Detroit, by Abraham Ray Tyler, the new organist. One recital was a memorial to Guilmant and Capoccia, and only their compositions were played. Another recent program follows:

InvocationImprovisatore

Prelude and Fugue in G-minor.....Bach

Sonata in E-flatParker

AndantinoThomas

ToccataDubois

BenedictionImprovisatore

Recitals on New Reading Organ

C. Stewart Duncombe, organist of Christ Cathedral at Reading, Pa., is giving a series of monthly recitals on the new Austin organ dedicated in that edifice on All Saints' Day. This \$10,000 instrument has twenty-nine speaking stops, seventeen couplers, eighteen pistons and about 1,500 pipes.

ACTIVITIES OF THE ORGANISTS

DRAWS IMMENSE THRONG

Judson W. Mather Has Audiences of More Than 1,000 at Spokane

Judson W. Mather gives a recital the first Sunday of every month at the First Presbyterian Church of Spokane, Wash., and the popularity of these performances has grown to such an extent that at the last one more than a thousand people were present. As one reason for the desire of the people of Spokane to hear Mr. Mather the following program, played by him at the December recital, is given:

Sonata in C Minor.....Salomé
Andante Cantabile (Fourth Symphony).....Widor

Fantaisie in E Flat.....Saint-Saëns
Musette en Rondeau.....Rameau
March of the Magi Kings.....Dubois
Suite Gothique.....Boellmann
Marche Funebre et Chant Seraphique.....Guilmant

Overture to "Phedre".....Massenet

Mr. Mather was graduated from the Oberlin conservatory in 1875 and afterward studied in Berlin.

STUDENT THRONG HEARS

Harry Packman Plays to Many at Special La Crosse Recital

Between 400 and 500 students of the State Normal School heard Harry Packman in a special recital given for them at La Crosse, Wis., Nov. 14. Four of Mr. Packman's numbers received encores, showing the enthusiasm of his audience, which included also a number of La Crosse people. Mr. Packman's numbers follow:

Sonata in C Minor, Op. 14, No. 1.....Guilmant

Barcarolle, from Fourth Piano Concerto.....Sterndale-Bennet
(a) Romanza.....Reger
(b) Le Petit Berger.....Debussy
(c) Serenade.....Beebe
Prelude and Fugue in C Minor, Bach
Prelude to "Parsifal".....Wagner
"Chant Bonheur".....Lemare
Largo from the "New World Symphony".....Dvorak
Humoresque.....Dvorak
Evensong.....Johnston
Grand Choeur.....Hollins

This was Mr. Packman's thirty-fifth recital at La Crosse.

Dr. Andrews on Trip

Dr. George Whitfield Andrews of Oberlin Conservatory of Music gave an organ recital in Pilgrim Congregational Church at St. Louis Dec. 11. He was assisted by Professor P. G. Anton, former cellist of the St. Louis Symphony Orchestra. Another recital was given by Dr. Andrews at Galesburg, Ill.

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GREAT RECORD BY WEISS

Tribute to Chicago Organist on His Twenty-Fifth Anniversary

The twenty-fifth anniversary of C. A. Weiss' incumbency of the post of organist at St. Paul's Lutheran church, Chicago, brief mention of which was made in the December DIAPASON, was an event of which that able organist may well be proud. The congregation which so long has heard Mr. Weiss turned out in force for his jubilee service, the pastor spoke words of tribute which illustrated the help his organist has been to him in the quarter century of his work there, and fellow organists added their word of commendation.

Mr. Weiss has reason to feel special pride in letters received by him on this occasion from Wilhelm Middelshulte and Clarence Eddy, under whom he studied in Chicago.

In connection with the celebration Mr. Weiss has published a list of the compositions he has played at services, recitals and concerts in the last twenty-five years. All the numbers at the jubilee service were the compositions of Mr. Weiss or of his pupils.

Jepson Appears at Buffalo

Horace Seaton gave his eighteenth recital in the series at St. Paul's church, Winona, Minn., Dec. 3, playing the following: Sonata in F minor, Mendelssohn; Evening Song, Barstow; Romance in F minor, Tschaikowsky, and Military March, Schubert.

MISSOURI GUILD AT WORK

Third Recital at St. Louis, Given Dec. 10 by Miss Carolyn A. Allen

The third recital under the auspices of the Missouri Chapter of the American Guild of Organists was given Dec. 10 at West Presbyterian Church of St. Louis by Miss Carolyn Allen, organist, assisted by Mrs. James T. Quarles, contralto.

The Missouri Chapter of the A. G. O. held its first dinner of the season in November. Covers were laid for thirty. Many topics of interest to organists and choirmasters were discussed. It was decided to give a series of recitals in the churches of the city Sunday afternoons. Rodney Saylor gave the first at Pilgrim Congregational Church, Nov. 26. The officers of the guild are Ernest R. Kroeber, dean; Charles Galloway, sub-dean; Glenn Wood, secretary; William H. Hall, treasurer; James T. Quarles, registrar; Mrs. George L. Gold and Edward M. Read, auditors. The meetings are held monthly.

Program at Winona, Minn

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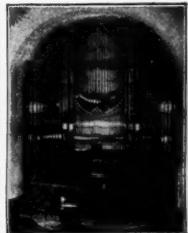
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ACTIVITIES OF THE ORGANISTS

PLAYS AT MANY PLACES PALMER CHRISTIAN WEDS

December a Busy Month of Recitals for Edwin Arthur Kraft

Edwin Arthur Kraft has had a busy month with recital work, appearing at a number of cities. Dec. 5 he played before the Music Study Club of the First Methodist church of Birmingham, Ala.; Dec. 7 he was at Western College, Oxford, Ohio, and the following evening he gave the thirty-fourth free memorial concert of the James V. Sweetser Foundation in the First Presbyterian church of Marion, Ind. One of Mr. Kraft's programs is given herewith:

Concert Prelude and Fugue... Faulkes
Canzona Faulkes
Scherzo-Canon Jadassohn
Meditation Sturges
Grand Choeur Rogers
Andante Cantabile Dethier
Intermezzo Bonnet
Melody Tschaikowsky
First Organ Symphony, Op. 20..... Maquaire
Berceuse Silver
War March from "Rienzi". Wagner

The strong impression made by Mr. Kraft at Birmingham is shown by the following from the News of that city under date of Dec. 6:

"Though an experienced organ technician permitted wonderful ensemble effects from Mr. Kraft, he was perhaps more convincing in lighter passages. Particularly pleasing was his interpretation of a scherzo by Jadassohn, arranged in canon style. Here a simple but wonderfully sweet melody played on one manual was followed by the same melody on a lower manual, just one bar behind.

"Only a few numbers of the program were of the stereotyped organ style. For the most part they called for varied orchestral effects and close and careful shading. A treble accompaniment of triplets for a melody played on the pedals was one of the novelties of the evening. The most impressive selection was the closing number, the War March from 'Rienzi.'

Francis as Choral Conductor

J. Henry Francis, organist and choirmaster of St. John's Church at Charleston, W. Va., is also the conductor of the Charleston Choral Club, of which Cornelius M. Estill is organist. The club gave Gounod's "Messe Solemnelle" Dec. 5 in St. John's church and the performance received high praise from musical critics. The club has been fostered by Mr. Francis through the last seven or eight years and the quality of its work has reflected great credit on him. At previous performances the club gave Gaul's "Holy City," Gade's "Crusaders," Mendelssohn's "Lauda Zion" and the "Forty-Second Psalm."

Walter Heaton Draws Crowd

Between 700 and 800 people attended the thirty-first organ recital given by Walter Heaton in Memorial church of the Holy Cross, at Reading, Pa., Nov. 27. Mr. Heaton is a fellow of the Royal College of Organists and of the American Guild of Organists.

Talented Chicago Organist Takes Bride at Kankakee, Ill.

Palmer Christian, the talented organist of the Kenwood Evangelical church, Chicago, whose ability has been demonstrated by his work in South Side churches, married Miss Lois Wilkinson, daughter of R. W. Wilkinson, at Kankakee, Ill., Nov. 21. The bride is described as a most charming young woman. She attended the Woman's College at Baltimore and the University of Wisconsin.

Mr. Christian is a graduate of the Kankakee high school and later studied music under Clarence Dickinson, Chicago. He was organist at Grace Methodist church for two years and of the Hyde Park Presbyterian church for three years. Later he went to Europe, where he passed two years in studying in Germany and France. At Leipzig he took organ instruction under Straube, and theory under Shreck. He also studied under Guilmant in Paris. He is connected with the Cosmopolitan School of Music in Chicago and the Drake School of Music at Kankakee.

Western New York Service

The first public service in the series to be given by the Western New York Chapter of the American Guild of Organists was held Dec. 6 at the Church of the Reformation, Rochester. The program follows:

Prelude—
(a) Grand Choeur Spence
(b) Nocturne Frysinger
Elliot C. Irvin.
Address by the Rev. F. F. Fry.
Offertory—Meditation Sturges
George E. Fisher.
Postlude—Prelude Heroic Faulkes
Lorimer Eshleman.

Nine Recitals in December

John Mc. E. Ward, president of the American Organ Players' Club of Philadelphia, has played the following recitals during December, three on the list being on new organs:

Dec. 3.—St. Mark's Lutheran, Philadelphia.
Dec. 4.—Zion Lutheran, Olney.
Dec. 10.—St. Mark's Lutheran, Philadelphia.
Dec. 12.—First Presbyterian, Philadelphia.
Dec. 14.—Trenton M. E., Trenton, N. J.
Dec. 19.—First Presbyterian, Philadelphia.
Dec. 21.—Allegheny Baptist, Philadelphia.
Dec. 26.—First Presbyterian, Philadelphia.
Dec. 31.—St. Mark's Lutheran, Philadelphia.

Miss Anne Pearson a Bride

At the marriage of Miss Anne Pearson to Harold Maryott, at the Lexington Avenue Baptist Church Christmas night, Harrison M. Wild was the organist and opened the service with an organ recital, beginning at 7:15.

H. L. Clements has taken charge of the organ and choir at the Parkside M. E. church, Brooklyn.

Pennington Plays New Organ

A recital was given on the new four-manual organ in Immanuel Baptist church, Scranton, Pa., Thursday evening, Dec. 7, by the organist of the church, J. Alfred Pennington. The program was as follows:

Suite in F Minor Driffel
"Reverie du Soir" ("Evening Reverie") from "Suite Algeriene" Saint-Saens
Wedding Processional Shaw
Canzone Pastorale Rogers
March from "Tannhaeuser" Wagner
"Nocturne des Anges" ("Night Song of the Angels") Vincent
Concert Caprice Kreiser
"The Bells of St. Mary's" (introducing the chimes) Lacey
Variations on "Star-Spangled Banner" Buc

December Recitals at Racine

Gordon Graham, whose recitals in St. Luke's Church at Racine, Wis., are attracting wide attention, played the following numbers in December:

Dec. 3—"Cujus Animam" ("Stabat Mater"), Rossini; Barcarolle, Spohr; Largo from "New World Symphony," Dvorak.

Dec. 10—Prelude and Fugue in E Minor, Bach; Andante Religioso, Thome; March from "Reine de Saba," Gounod.

Dec. 17—Allegro Pomposo in D, Smart; "Traeumerei," Schumann; Marche Funebre, Beethoven.

Dec. 24—"March of the Magi Kings," Dubois; Priere et Berceuse, Guilmant; Fantaisie on Christmas Carols, Guilmant.

Dec. 31—(a) "The Question," (b) "The Answer," Wolstenholme; Concert Overture in C Minor, Hollins.

BARGAIN FOR ORGANISTS

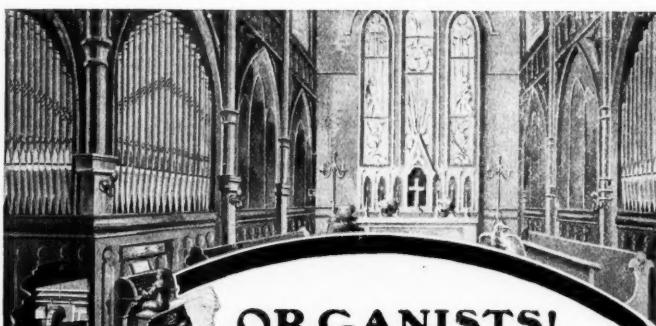
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Norton In His Old Church

John W. Norton of St. James' Church, Chicago, went back to his old church, St. Luke's, at Dubuque, Iowa, Nov. 23, and was received with affectionate enthusiasm. He played the following:

Toccata et Fugue in D Minor... Bach "Ave Maria" Arcadelt-Liszt Adagio (Sonata No. 2, Op. 42) Merkel "Lied des Chrysanthemen" Bonnet Sonata No. 1—D Minor Guilmant Indian Summer Sketch Brewer Finale (Second Sonata, in G Minor) Buck Overture—"William Tell" Rossini

Hyde Directs Choir Works

Organist Arthur S. Hyde directed the presentation by the choir of St. Bartholomew's Church in New York of the following works by the choir on Sunday afternoons in December:

Dec. 3—Cantata, "God is our Hope and Strength," Stanford.

Dec. 10—Cantata, "Thou Shepherd of Israel," Bach.

Dec. 17—Cantata, "Gallia," Gounod.

Dec. 24—Carols by Sixteenth and Seventeenth Century composers.

Dec. 31—Excerpts from "The Christmas Oratorio," Bach.

Matlack's Second Recital

At the second recital in the series at the Grinnell College Chapel Henry W. Matlack on Dec. 6 played the following:

Sonata in C Minor, Op. 80, Guilmant Noel Dudley Buck Prelude to "Lohengrin" Wagner (a) "From a Wandering Iceberg," (b) "Starlight," (c) "To the Sea," Mac Dowell

Brinkler Studio Series

Alfred Brinkler of Portland, Me., has resumed his series of studio recitals, and in the last three was assisted in turn by A. K. Frank, bass; Miss Louise S. Stevenson, pianist, and Howard Stevens, baritone. Dec. 7 was the date of the twentieth recital in all, and Mr. Brinkler played the following selections:

Sonata in E flat minor, Rheinberger "The Shepherds in the Field" Malling Cantilene Wheeldon Allegretto Wolstenholme Priere Guilmant "The Quest" Lemare

Tour by Minor C. Baldwin

Dr. Minor C. Baldwin recently inaugurated an organ at Brookville, Pa., another at Binghamton, N. Y., and a large four-manual at Ottawa, Ont. He played at several points in the Maritime provinces to close the year. Dr. Baldwin will play a series of engagements in the United States beginning Jan. 1.

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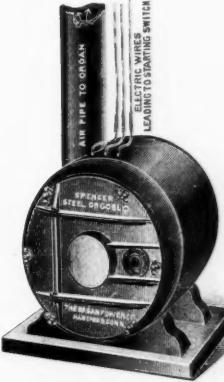
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AMID FLUES AND REEDS

The \$5,000 organ built by the Kimball Company for St. Mary's Polish Catholic church at Reading, Pa., was dedicated the last Sunday in November. Valentine Bonk of Baltimore has been engaged as organist and took up his duties at Reading Dec. 1. The organ has two manuals, nineteen speaking stops and ten couplers. It is blown by a kinetic engine.

A \$3,000 organ is to be purchased by the members of the Ladies' Aid Society No. 2 of Concordia Lutheran church, at Superior, Wis., soon after the first of the year. A committee will be appointed to make final plans and all efforts will be put forth to have the new instrument for Easter or soon afterward.

Reports from Fremont, Neb., say that A. B. Jackson, of the Burlington Organ Company, who has been in the Nebraska city to repair an instrument in St. James' church, has under consideration the launching of a pipe organ plant there. A building has been selected for occupancy if the plan is carried out.

A \$3,000 organ is to be placed by March 1 in the Christian church of Beatrice, Neb. The contract has been awarded to M. P. Moller, and the instrument is to be a three-manual. Edward Kreiser of Kansas City is to play at the opening.

C. A. Weiss of Chicago gave the opening recital on the organ in the First Evangelical church of Burlington, Iowa. The organ was built by the Burlington Organ Company and has a duplex pneumatic system and all modern improvements.

The Cumberland Presbyterian church of Knoxville, Tenn., has a new Kimball organ, placed there in time for the formal opening Dec. 14 by Frank Nelson. It has more than 700 pipes and cost \$2,600.

Professor J. Edmonde Butler dedicated a Kimball organ in the Swedish Lutheran Gethsemane church of Seattle Dec. 15. Professor F. J. Johnson will have charge of the organ. It has 755 pipes.

Carl Rupprecht, the Chicago organist, presided at the opening of an organ in the German Lutheran church at Sterling, Ill., the last Sunday in November. Kilgen & Son of St. Louis are the builders.

The young people of Immanuel Reformed church at Grand Rapids, Mich., desire a pipe organ and have formed a committee to canvass the membership of the church.

L. C. Page of the W. W. Kimball Company put in several weeks in December making changes in the organ at St. John's Episcopal church, Grand Rapids, Mich.

Concordia Norwegian Lutheran church at Duluth, Minn., is contemplating the purchase of an organ for about \$3,000, and hopes to have it finished in the spring.

The new pipe organ, a gift from Miss Sarah Parke and James Parke, has arrived at Pacific Grove, Cal., from the Austin Organ Company factory at Hartford, Conn.

An organ costing \$2,500 was placed in the First Baptist church of Rochester, Minn., early in December by the Hutchings Organ Company of Boston.

The Austin Organ Company has closed a contract with the First United Presbyterian church of Spokane, Wash., for an organ to cost \$3,000.

Fire December 12 destroyed the organ valued at \$5,000 in the First Presbyterian church of Sunbury, Pa., and caused other damage to the edifice.

The W. W. Kimball Company has completed the installation of an organ in the Coursin Street M. E. church at McKeesport, Pa.

Andrew Carnegie gave the Presbyterian church of Hartford City, Ind., \$875 as a Christmas gift toward an organ.

Professor W. C. Hammond gave a recital Dec. 26 on a new organ in the South Amherst, Mass., church.

C. E. Morey of Utica, N. Y., has recently built and installed a two-manual pipe organ at the home of W. S. Baker at Oriskany.

The instrument is equipped with a mechanical playing attachment. The organ has eighteen stops and over 700 pipes.

By a deal which has just been closed the business of the Alden Organ Stop Factory, at Bruce, Wis., has been taken over by the Hamilton Manufacturing Company, and removed to Two Rivers, Wis., where the manufacture of organ supplies is going forward under new concern.

Special cable dispatches to New York and Chicago Sunday papers a few weeks ago told of a marvelous organ that was to be built for the emperor of Germany by a New York organ builder. No doubt the kaiser could not do better than to order a pipe organ in this country, but inquiry among builders by THE DIAPASON fails to show that any firm in New York or elsewhere, has been so fortunate as to close a contract with his majesty. The new organ was to be constructed partly on the kaiser's own design, it was stated in the cabled report.

Recital by Mrs. Carroll B. Smith

Mrs. Carroll B. Smith of Redlands, Cal., whose recital work has attracted very favorable attention on the Pacific Coast, played at All Souls' Universalist Church, Riverside, Cal., Dec. 3, the following well-balanced program: Fantaisie in G Minor Bach "La Cygne" Saint-Saens Rhapsodie Saint-Saens Liebestod from "Tristan und Isolde" Pilgrims' Chorus from "Tannhauser" Berceuse Wagner Springtime Sketch Brewer "Traumerei" Schumann Vorspiel to Third Act of "Lohengrin" Wagner

Takes Sheboygan Position

Professor Arthur Bergman, of Concordia College, Milwaukee, has been engaged by St. Mark's English Lutheran church of Sheboygan, Wis., as organist to succeed Miss Arlise Mead of Plymouth, who resigned.

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